

Wiltshire Guild Spinners Weavers and Dyers



Newsletter June 2017

Registered Charity Number 1168349

Letter from the Eds.

Julia and I have been incredibly busy this year. Julia with a new job and me with my new house (and garden). We do hope you find the newsletter useful and inspiring as we consistently enjoy learning, sharing and trying many of the skills demonstrated in our Guild as well as in the wider world.

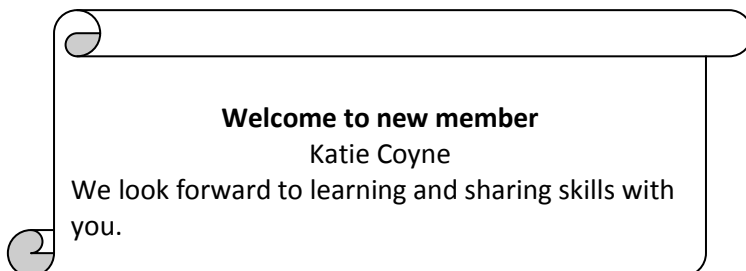
This summer there are several opportunities to show what we do to a wider audience as well as encouraging another generation to try handwork which they don't get opportunities to do at school or home. Please do try to support these events as they are an important means of expanding and widening the skills we all enjoy and which research increasingly shows bring wellbeing with them.

Many thanks again to our committee who put in much time and energy into providing us with speakers, workshops, communications and support.

Finally, look out for a prize in this newsletter. Julia and I often wonder how many of you actually read it now the bulk of you only get it electronically. We only print 15 copies a time for a membership of over 100 but this is available if you are prepared to pay another £4 a year to our Treasurer for printed black and white copies. So, just to see how many of you actually read the newsletter, we are offering a (very small) prize to be drawn from the names of those who contact us before the September Guild Day!

Have a wonderful summer.

Harriette and Julia



Guild Day July 2017

Skills Improvers Day

Members' suggestions please to Jean Hudson or Margaret Holden

Pop-up Shop all day from:



[My Fine Weaving Yarn](#) who have sent this message:

We are an on-line supplier of quality, repeatable weaving yarns for all Weavers. Our yarns are suitable for all kinds of weaving and many are also suitable for other crafts, such as knitting and crochet as well as for plying with hand spun. We will bring samples woven from most of our stocked range so you can see how the yarn looks when finished. If you are interested in particular yarns please drop us an email or phone before we leave (14th July) so that we can bring it for you to see before you buy. If it isn't suitable there is no obligation to purchase, but as space is limited we can't bring spares of everything so better to pre order than be disappointed on the day.

We are also an Ashford Dealer. If you would like us to bring any Ashford equipment or spares please get in touch by 5th July as we don't keep large stocks so need time to be sure to have it available to bring.

We aim to provide a fast friendly service with advice and help freely given; if we can't help we will try to suggest someone who can.

Use the contact form on the link or, call Helen Brotherton on 01455 554647.

Guild Day 19th August 2017

Members Own Projects: bring something for a shared lunch. There is no speaker so we can have a free and easy relaxed session.

There will no exhibition and sale in August this year but it will take place again in 2018.

Guild Day 16th September 2017

The membership subscriptions are due this month and increase to £40.00 per annum as agreed at the extraordinary general meeting called in March, in order to cover the extra annual insurance costs payable by the Guild. Members own projects in the morning.

2.00pm Pop up shop from [Treefrog spinning wheels](#) and supplies

Dave Cridland says:

I have been working with wood for many years as a hobby wood turner. At first I made bowls, candlesticks, tealight holders and so on. I still make these things but they are now a small part of my output and I do it for enjoyment as much as to sell. I started making spinning related items when my wife got involved in the craft and asked me to make pieces for her, starting with simpler items such as nostepinne and bobbins I have worked my way up to constructing whole spinning wheels using what I see as the best ideas from several popular designs. I work mainly with English timber obtained locally here in Somerset and the occasional piece of exotic timber is mainly obtained as surplus timber from other industries. My aim has always been to make and sell good quality attractive equipment which will give the user pleasure as well as doing the job required.

If you visited Killerton last year I had the Double Treadle spinning wheel with me and the most expensive. The Hybrid has a double treadle acting on a rocker arrangement with a single connecting rod to the wheel. The single treadle is the basic design although the pedal is large enough to use both feet (idea from a customer who had painful joints). I can also spray the two wheels different colours if people don't like brown.

Double Treadle £350.00

*Hybrid Double treadle
£250.00*

Single Treadle £150.00



I try to do all of this at an affordable price which is possible as I work alone from home.

I also do some repair work on spinning wheels and provide everyday working bobbins for several standard size wheels as well as making specialist bobbins for rarer wheels.

The Pop up Shop will have a range of spinning equipment and accessories and I will be happy to take orders for any item not available. In addition my wife will accompany me to provide practical advice and tips on using drop spindles.

dave@treefrogwoodturning.co.uk

[Here](#) is Dave's Facebook page with lots more pictures of his wares.

Textiles Crafts in Proverbs



The recent exhibition in The Holburne museum in Bath; *Bruegel: Defining a Dynasty* has been hugely popular as people love looking for the humour and meaning in the exhibits. This image is from a delightful painting depicting about 100 proverbs. The two gossiping women illustrate the proverb *"One winds on the distaff what the other spins"* (Both spread gossip). The spinning and textile theme continues with, *"Everything, however finely spun, finally comes to the sun"* (the truth will emerge in the end) and on a similar theme *"One shears sheep; the other pigs"* (some people are born with advantage). [Never Marry a Woman with Big Feet: Women in proverbs around the](#)

[World](#) by Mineke Schipper – Yale University Press is available to read on-line. It has a whole section on proverbs about spinning which before the industrial revolution, was seen as a skill worth learning as well as a way to keep women in their perceived rightful place. *"There is no better woman than she at the distaff"* (German) and one that amused me *"A woman that knocks about the streets has no time to spin wool"* (Moroccan).

I think, for most Guild members at least, textile crafts are now thankfully an enjoyable pastime rather than a necessary skill for earning a living. It is, however, arguable that attitudes to *"women's work"* have changed little over centuries!

Julia

Volunteers for Demonstrations

We have had requests for demonstrators for:

- Neston Village Fete; Saturday 1st July
- Bradford-On-Avon Wharf event; Saturday 15th July
- Chippenham Museum; Thursday 3rd and Thursday 10th August

The Neston event has one volunteer and we could do with another. This is a traditional village fete and they just wanted us to demonstrate our skills to add interest for visitors and we can sell our stuff too.

Bradford-On-Avon: no one has come forward yet; this event is in the canalside café garden and there will be barge trips, Morris men and the Jane Austen regency dancers going on as well.

Chippenham Museum:

Here are the details:

CONTEXT:

The museum is keen to enable visitors to see 'Crafts from the Past' which they may not be aware are still very much alive! Hence they are showcasing a variety of different skills throughout the month of August including willow basketry, blacksmith, bodger and textiles. And, of course, wool was pretty big round this part of Wiltshire and we've got lots of it!

WHEN:

Thursday 3rd August SPINNING

Thursday 10th August WEAVING

Museum is open 10am – 4pm each day but you are free to choose how long you stay and demonstrate your craft.

WHERE:

Chippenham Museum & Heritage Centre,
10 Market Place,
Chippenham
SN15 3HF

Telephone number 01249 705020

PARKING:

The museum has a dedicated car park behind it and will set aside spaces for demonstrators. They are happy to help carry any equipment for us.

FACILITIES:

If the weather is good, demonstrations will take place in a courtyard area approx. 20ft x 20ft. It is paved with flagstones. Adjoining the courtyard is a grassed area we can also use. They have a good quality gazebo and a tent they will put up too. If the weather is rubbish we can use the Education Room upstairs and be dotted around the museum area.

HOW MANY DEMONSTRATORS?

3 or 4 each day.

COSTS:

The museum will pay your travel expenses and you are free to sell things you have made e.g. hanks of yarn.

INSURANCE:

Just in case any of you are wondering about this; we are covered by the museum's Public Liability Insurance as we are there in the capacity of volunteers.

Please have a look at your diary and see if you could come along and fly the flag for the Guild, enjoy a day spinning, weaving or demonstrating your particular craft. Please contact Karen Skeates who can tell you more about the date, what the event is and what is involved as well as details such as parking etc. karenskeates@tinyworld.co.uk or call her on 01225 975041.

A Special Mention for an exhibition in Mere

Anne Lander has an Exhibition of her weaving in [Mere Museum and Library](#) starting May 2017. It runs until Sept 2017.



The opening times are a bit eccentric:

Mon 10.00am-7.00pm

Tues 9.30am -5.00pm

Weds 9.30am-1.00pm

Thurs 9.30am -5.00pm

Fri 9.30am -5.00pm

Sat 9.30am- 1.00pm

Anne would be very pleased if Guild members came to have a look.

Fourteen of her best items of her best work will be on show, including linen. Ed.'s *I don't think Anne's wrist warmers will be included, so here is a photo above as the design is simple but wonderfully effective and practical.*



“Cut My Cote” by Dorothy Burnham

Printed by
The Royal Ontario Museum in 1973.

One morning a pile of books arrived on the table in Studio 3. Ann Lander was reorganising her bookshelves, with grateful weavers in mind.

A slim booklet, which one would naturally pass over for the newer brighter weaving books, caught my eye. Having read it a couple of times I thought some of you may enjoy a synopsis. Should you wish to read it in full it will be in Studio 4.

This publication looks at the influences that have governed the shape and form of simple traditional garments with their consistency and variety around the world and through the ages.

The main criteria were a regard to the climate, a need for movement, the width and type of material and the attitudes to covering the body. The wealth and status of the wearer appears in the garments trimmings and decoration rather than in the cut.

Basically two separate developments gradually merged into one: cutting patterns based on the shape of an animal skins and those using the rectilinear form of loom-woven cloth. Even when cloth became available to colder regions the cut of their garments still reflected their skin-shaped origins.

The simplest clothes are those with no sewing or cutting and which are folded, pleated or draped on the body, such as shawls, wrap-round skirts, dresses, loincloths, aprons, turbans, etc. Some of these would have been made on a simple loom with the warp threads attached to a pair of bars pegged out on the ground. Indian saris were made on similar looms but with the added refinement of a pit dug underneath so that foot treadles could be attached.

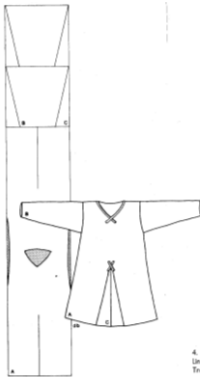
The first looms of the Greek world and adjacent places was much wider, with a vertical frame and groups of warp threads tensioned by weights.[A warp-weighted loom] This had the capacity for width and length so influencing the development of Greek and Roman dress; the best known being the toga. This was a cloth culture with the loom being suitable for a baggy tunic called a chiton that was worn by men and women. It was fastened, often by pinning at the shoulders and girded around the waist. The fabric from this type of loom had three finished edges so making a neck and hem not requiring any finishing.

This loom spread throughout Northern Europe. In Scotland it produced the large plaid. This was 4-6 yards long and 1- 2 yards wide. To put on, it was laid on the ground and folded to fit the wearer, who then lay on top and belted it round the waist, the excess being draped over the shoulders, or with women, over the head. Quite amazing! About the end of the 17 century the plaid became two garments, probably due to the introduction of the horizontal loom into Northern Scotland, although this loom was in use in Western Europe from 1000AD.

Sewn garments began with poncho-styled upper body coverings. These are best known from Central and South America and were woven on looms with the warp threads stretched between a rod which was hung-up and the weaver's waist [a type of back-strap loom]. The width was flexible but limited to the reach of the weaver and the length was wound on a rod close to the worker but there was no provision for extra length. The cloth had four selvages as the last of the weft threads were forced through the warp. Ponchos were usually made from two or three lengths sewn together.

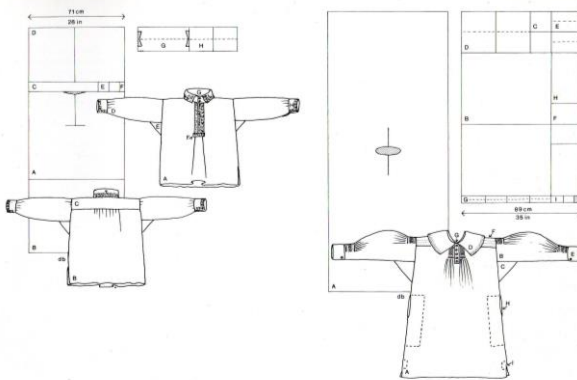
The ancient Peruvians added sleeves to the poncho shape to make a shirt. The loom would be set-up four times to weave two body lengths and two short sleeve pieces.

A garment with side-seams, sleeves and a neck opening has many names e.g. shirt, shift, tunic, robe, dress, smock, chemise, etc. Its development shows the importance of loom width to cutting pattern. The drawing shows a man's linen shirt, probably French, 13 century.



Despite a lack of pre 16th century dress to examine, underwear often retains its early origins. The loom width is totally used and with fine fabric was gathered into the neckline and the cuffs without any wastage. For arm movement early clothes often left a slit in the seam under the arms. Later small squares or gussets were added to the under arm seam. Side vents were common, as were triangular reinforcements on neck slits. A back yoke appeared when the gathering into the neckline became too bulky for fashionable top garments.

Once the horizontal loom was in general use the widest width was based on the reach of the weaver throwing the shuttle, approx. 50 inches[130cm.] but was usually less. The ell was close to a yard[37.5"or 95cm.] and many fabrics were woven to this width. This drawing shows a man's black linen smock, 1860-1880, probably from Sussex.



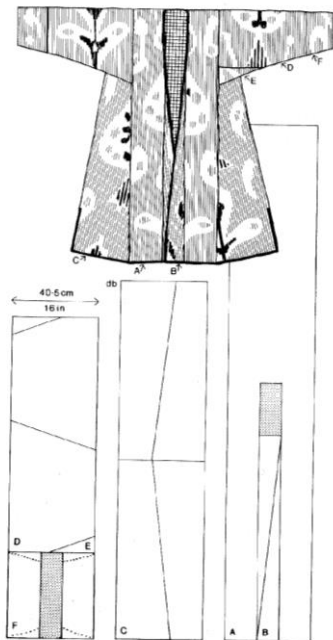
Horizontal cutting into the loom width, although found in many early garments may be a memory of cutting from an animal skin. Danish Bronze

This cut was also used as far back as 17 century in Hungary and Transylvania for a coat called a guba. These were made from a woollen fabric with fleece inserted as it was woven: the effect being a great woolly sheepskin coat.

In Eastern Europe and Western Asia loom widths were narrow, around 18 inches [45cm] and so methods of additional material were needed to encircle the body. These cutting patterns and garments are survivals of undergarments worn by the wealthy in Renaissance and early Baroque periods and were often heavily embroidered. There were three main styles of shirts all cut to use the loom width with no wastage.

One used two half widths of material plus a width for front and back, a width for each sleeve and all was gathered into the neckline with gussets under the arms. The second style extended the extra half width along the total length of the sleeve but was usually made from a heavy crepe of silk or cotton. The third and widespread form was a cut using the extra half or whole width and extending this to the cuff. All these garments were made from loom widths cut into rectangles, squares and triangles, using all the fabric available.

A 19 century coat of ikat silk, from Turkestan, takes the cutting plan a little further.



The widths of woven cloth have been important to the shaping of traditional garments and their cutting plans have been designed to use the total width of fabric available.

The booklet was a little light on animal skin designed clothes but did include a Chinese coat from Manchuria with many curved piece in its construction. However it is an interesting theory that requires much more research.

Margaret Holden

Eds. Thank you for the informative synopsis Margaret. For anyone interested in more research [Click here](#) for some more online illustrations.

Inspiring another generation at Woolley Grange



Woolley Grange Hotel kindly invited our Guild to come and demonstrate wool skills to visitors at a Traditional Country Fair set in the grounds of their Jacobean wool merchant's house near Bradford-On-Avon.

Never ones to spurn a chance to see 'how the other half lives' four of our members: Liz McCarron, Mabel Smith, Beryl Francis and Karen Skeates spent a wonderful afternoon eating scones with clotted cream and jam, pulled pork baps and hot drinks. Oh..... and we showed people how to spin and weave as well.

Visitors showed a genuine interest in our demonstrations, a hands-on display of the huge variety of sheep breeds and their wool as well as the unique handmade toys, shawls and yarns created from them. A sudden downpour sent people scurrying to our tent so we were packed out with a captive audience at one point.

Our most enthusiastic visitor was an 8 year-old boy named Freddie who already did French knitting and kumihimo braiding as serious hobbies. He spent a long time adding to the pegloom weaving and was completely absorbed in Liz's excellent tuition as he took his first steps in spinning. He and his family may come to our June exhibition so keep a watch out for a boy bringing some of his textile work to show us!

Karen Skeates



A Fair Isle kep and other Scottish knitting

Lesley told me about the Fair Isle Fisherman's Kep page on Facebook at one of the Guild meetings last year. I eventually tracked it down, ordered the pattern which is copyright and all profit from the sale of the pattern is for the benefit of The George Waterston Memorial Centre and Museum, a Scottish registered charity, registration number SC005177. The museum houses, among other exhibits, a historic collection of Fair Isle knitting.

Then I chose some wool from my stash to use for my first attempt. The real fun came when I was trying to decide what colours to use on which pattern. So I got out my old crayons and had a happy afternoon or two colouring in charts and playing with colours! Ideal for doing while listening to the afternoon play on Radio 4.

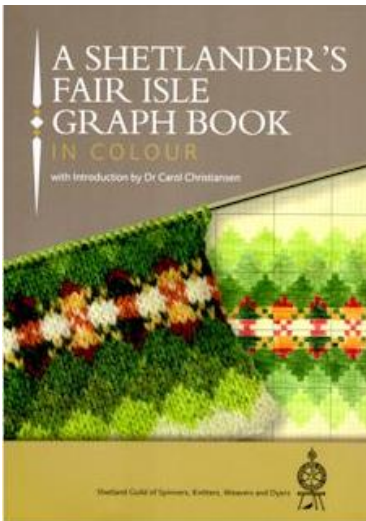


This was knitted in the round on two sizes of needle. Fortunately I have a really [good light](#) for working indoors in winter and one of those magnetic chart holders. The nice thing about Fair Isle is that you only use two colours at once in each row so it's not too difficult to hold one in a right hand and one in the left. Then I have to admit I didn't swatch much as Helen Haysom

had given us a very useful guide to calculating wool/needle size and so on (see previous newsletters for lots of useful hints). So I decided that each colour could be knitted as per the pattern except for the white which was very fine, so I used it two stranded.

I was off. The pattern is fairly self-explanatory but it helps to realise that you knit the brim first and then sort of turn yourself inside out once you've done the ribbing. That way the brim and ribbing are doubled and then you get onto the serious patterns. I just chose some with roughly the right number of rows and had fun playing with the colours. Next time I'd like to be a bit more adventurous and use more toning colours, if I can, rather than the classic quite strong almost primary ones.

My husband keeps asking when I'm going ski-ing and I don't seem to be able to get him to understand the difference between Fair Isle and Nordic knitting! The hat took me a while (a couple of months) as I was seduced by the warm dry weather and spent a fortnight digging a new vegetable garden, had some visitors to stay and couldn't really do the knitting while anything too exciting was on the TV. For that I save sock knitting (which I call idiot knitting once the toe or heel are done) and which I can also carry around with me if I expect to be waiting anywhere like a hospital or railway station. The Fair Isle definitely stayed at home on my table, waiting my return to its glowing colours and seductive patterns.



I haven't got the top quite right but will try to get a nice even stripe effect next time, unless I do a more beret type with a pattern on top but I do like my tassel as I can't be doing with one which dangles on a string and flicks around when you move your head.

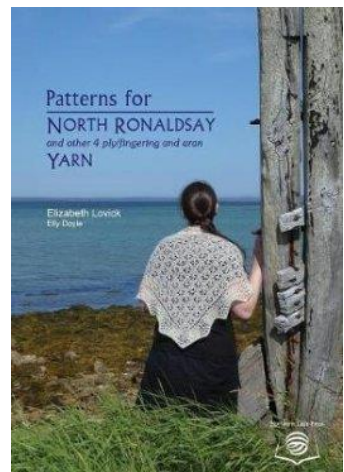
So, have a look at the links online or just give Fair Isle knitting a go yourself – perhaps you could even design your own patterns. Lots of people do.

This book might also help; [A Shetlander's Fair-Isle Graph Book](#) (I am tempted ...)

And for anyone wanting to do other locally ethnic knitting Lesley has found this newly published and updated book for North Ronaldsay yarn by Elizabeth Lovick and Elly Doyle. Enjoy!

Here's the Amazon review:

Liz started designing for North Ronaldsay wool as soon as she moved to Orkney in 1995. Blanster was produced later that year, and the original sweater is still in use, with the only sign of its age a coffee stain on the front!



Other designs followed during the next couple of years, with the first edition of this book produced in about 1997, available only in Orkney.

The world of knitting has changed dramatically in the past 20 years. The rise of the internet brought the ability to see and buy so many more yarns from so many more countries. So she decided it was time to bring out a new, enlarged and updated edition. The number of patterns has been increased, and most are in several sizes. The book also includes new patterns from Elly Doyle, who dyes the North Ronaldsay yarn

Liz has included some of the original photos, either for amusement value or because the original item has been given away. New photographs have been taken on various islands including North Ronaldsay itself, South Ronaldsay, Flotta and in Kirkwall, Orkney's only town.

As the North Ronaldsay is such a rare breed, the amount of yarn produced each year is small. But these patterns can be used for many other yarns of the same thickness, and suggestions are given at the back of the book. Most of the patterns can also be varied and so there is also a section giving suggestions of what might be possible.

Harriette

If you are interested in trying North Ronaldsay fleece, Gill Russell (also had Bleu du Maine) can supply fleece, near Malmesbury. Contact 01666 838052 oroceg@yahoo.co.uk and at our fleece sale.



National Association Open Day 19 August 2017

All places at the Summer School have now been taken, but if you happen to be near Winchester on 19th August the Certificate of Achievement work will be on display as well as tutor's work and a trade fair.

The summer school is taking place at [Sparsholt College](#), Winchester and the exhibition will be open from 10.00am until 4.00pm.

Bath Fashion Museum; Lace in Fashion

We have mentioned the Lace in Fashion exhibition at Bath Fashion Museum before in the newsletter and I hope that some of you will have ventured into Bath to see it. There is still plenty of time, as it is on until January 2018. To my absolute shame, more especially as I live close by and my Resident's Card allows me to go into The Fashion Museum for free (!), I have not yet gone to see it myself. However, [Sophie Ploeg's blog post](#) reminded me that I really must make the effort to go. Sophie is a Dutch artist who is now based in South Gloucestershire; she has a passion for lace and textiles as well as love of historical portraiture. She uses her extensive knowledge of old paintings, in her work but interprets the subject matter with a modern feel creating modern portraits with a timeless serenity. Her blog has some most interesting and thought provoking articles on art history and informative posts about techniques and equipment for painting. Sophie has a portrait entitled "The Tapestry" in [The Bath Society of Artists Exhibition](#) (20th May to 15th July) at The Victoria Art Gallery in Bath. For anyone making a day trip to Bath from a distance, it would be a good idea to wait until [Tapestry Here and Now](#) is open in The Holburne (23rd June to October 1st) and you could have a wonderful day of exhibitions with an art and textile theme.

Julia

Karen's Resist Natural Dyeing workshop

On the May Guild Day Karen ran a brilliant resist dyeing workshop for eight people using natural dyes. Ably assisted by Kathy and Liz McCarron she once again extolled the excellent Michael Garcia DVDs (expensive but expansive – see review in previous newsletter and details [here](#)) and showed us some of



her samples. She had provided each participant with packets of resist materials so everyone could have a go during the two hours with more to take home and try later with their own dyes. Photos show Karen's samples using alum paste, clay resist, thickened with guar gum and in some cases methyl cellulose on linen and cotton. Ivy leaves were coated with increasingly dilute iron paste and applied to previously alum mordanted cotton. Karen stuck the leaves on backside down (to increase the uptake of tannins from the leaves).

The cloth and leaves were tightly rolled round a dowel, tied and steamed for about 45 minutes. Once cool, this was unwrapped and the imprint of the leaves is evident on the fabric. She also used bramble leaves for a stunning effect as they have high tannin content.



The yellows here were from simple onion skins and the greys were from iron in different strengths. She used indigo for the blue samples. This was a fascinating insight into Karen's enthusiasm, artistic skill and knowledge and a fascinating craft.

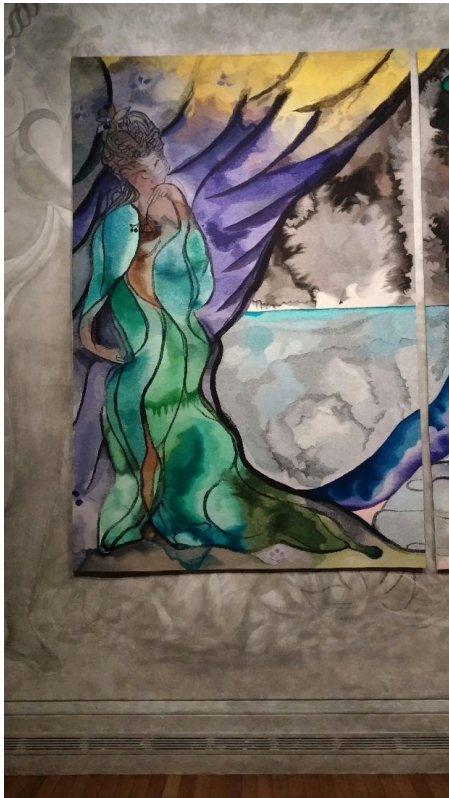
Please Karen, run another day-long workshop and share this with more of us!
Harriette



Chris Ofili at the National Gallery (see What's on for times)

'The Caged Bird's Song' is a wonderful tapestry currently on display at the National Gallery and I got a chance to visit whilst in London at the end of May. This is a marriage of watercolour and weaving. Chris Ofili was commissioned by the City of London's Clothworkers' Company to produce an artwork which could be reproduced by the Dovecot Tapestry Studio, Edinburgh for eventual permanent display in the Clothworkers' Hall. The exhibition shows Ofili's design work, ideas and inspiration leading to the eventual final piece which took the Dovecot Weavers three years to produce. His inspiration is a combination of myth, place (born in the UK, he now lives in Trinidad), as well as a challenge to interpret watercolour effects in wool. He says: "The weavers have paid a type of homage to the watercolour that I gave them as well as the process of weaving"

On either side of the central panel a man and a woman draw back curtains to reveal an Arcadian scene. Beneath a waterfall, besides lapping waters with



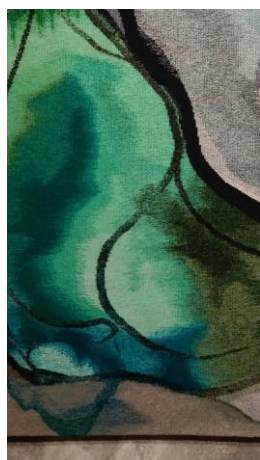
the sea behind, a couple recline, their bodies intertwined. As the guitar-playing man serenades his companion, she drinks a sparkling liquid which is poured into her glass by a figure hidden above. Oblivious to our gaze, the couple appear absorbed in their actions but the thunderous sky to the left suggests that there is a storm looming. At the National Gallery the room has been painted with monochrome figures dancing, blending and morphing between male and female as they celebrate and frame the brightly coloured tapestry. Nearby you can watch a fifteen minute film of Ofili painting his enormous murals and the weavers working on the piece as well as the final cutting of warps to release the tapestry from its frame.



I'm afraid I jibbed at buying the £25 catalogue so have no information about the dyes and materials used but do go if you have a chance – it's wonderful and inspiring.

And for a chance to win a postcard of the tapestry all you have to do is contact either Julia or Harriette (phone, email, text) with your name and WGSWD as a subject. We will keep a list of who has contacted us and draw a name out at the September Guild Day.

Harriette



Val's crocheted bag

Val has made her a bag using this pattern and it is most useful. Whilst the original photo makes the bag look dated (Is that actually an ash tray in the photo??), Val's bag looks very current and is certainly great for carrying knitting projects.

Remember that the pattern is using American terms so sc means double crochet.

This free pattern originally published by Clark's O.N.T. J&P Coats as [Bags](#), Book 228.



MATERIALS: J. & P. COATS OR CLARK'S O.N.T. PEARL COTTON, Size 5, 22 balls of Skipper Blue ... Bone Crochet Hook No. 5 ... 1 pair embroidery rings, 6 inches in diameter ... 2 bone rings ... Scrap of felt.

GAUGE: 4 sts make 1 inch; 4 ½ rnds make 1 inch.

Use 3 threads throughout.

BAG ••• Starting at bottom, ch 4. Join with sl st. **1st rnd:** 10 sc in ring. **2nd rnd:** 2 sc in each sc around (20 sc). **3rd rnd:** Sc in each sc around. **4th rnd:** Repeat 2nd rnd (40 sc), **5th and 6th rnds:** Repeat 3rd rnd. **7th rnd:** * Sc in next sc, 2 sc in next sc. Repeat from * around (60 sc). **8th to 11th rnds incl:** Repeat 3rd rnd. **12th rnd:** Repeat 7th rnd (90 sc). **13th and 14th rnds:** Repeat 3rd rnd. **15th rnd: Working in back loop only,** make 2 sc in each sc around (180 sc). **16th rnd:** Repeat 3rd rnd. Work straight until piece measures 10 ½ inches from starting rnd. **Next rnd:** * Work off next 2 sc as 1 sc (dec made). Repeat from * around (90 sc). **Following rnd:** * Sc in next sc, work off next 2 sc as 1 sc (dec made) . Repeat from * around (60 sc). Sl st in next sc. Break off.

TOP ••• Work as for Bag until 7 rnds are made. **8th, 9th and 10th rnds:** Sc in each sc around. Sl st in next sc. Break off.

TAB (Make 2) ••• Ch 11. **1st rnd:** 3 sc in 2nd ch from hook, sc in each ch across, 3 sc in last ch. Working along opposite side of starting chain, make sc in each ch across. **2nd, 3rd and 4th rnds:** (Sc in each sc to center sc of next 3-sc group, 3 sc in center sc) twice; sc in each sc to end of rnd. At end of 4th rnd, sl st in next sc. Break off.

HANDLE ••• Make a chain 20 inches long. Work as for Tab until 3 rnds are made. Break off.






RINGS ••• Work a row of sc closely together over both embroidery rings. Sew body of Bag to smaller Ring, easing in fullness. Sew Top to larger Ring, pulling taut evenly around. Sew one end of a Tab to Top and other end to body of Bag to form a hinge. Line other Tab with felt. Sew one end opposite first Tab to Top of Bag. Sew snap to Bag and other end of Tab. Draw Handle through bone rings for 2 inches and sew in place. Sew a bone ring on each side between tabs at top.

What’s On

26 April to 28 August
The National Gallery, London.



Turner Prize winner Chris Ofili unveils a new tapestry, handwoven by Dovecot Tapestry Studio Commissioned by the [Clothworkers’ Company](#), Ofili has been collaborating with the internationally renowned [Dovecot Tapestry Studio](#) to see his design translated into a handwoven tapestry. The imagery reflects Ofili’s ongoing interest in classical mythology and the stories, magic, and colour of the Trinidadian landscape he inhabits. Ofili returns to the National Gallery following the exhibition [Metamorphosis: Titian 2012](#). The tapestry goes on permanent display in the Clothworkers’ Hall following this exhibition.

<p>23-24 June 2017 Woolfest Mitchell's Lakeland Livestock Centre, Cockermouth, Cumbria, CA13 0QQ</p>	
<p>24 June to 1 Oct Here and Now: Holburne Museum, Bath.</p> 	<p>Tapestry: Here & Now celebrates the vibrancy of tapestry-weaving today. The exhibition brings together the work of international makers to showcase the most innovative approaches to the art of contemporary tapestry. The Holburne's 'Arts' tapestry (1934-5) by Edward McKnight Kauffer will also be on show for the first time.</p>
<p>29-30 July 2017 Fibre East Redborne School and Community College, Amphill, Bedford, MK45 2NU</p>	 <p>FIBRE-EAST British Natural Fibre & Craft</p>
<p>30 Sept Saltford World Textile Day West, Saltford near Bath</p>	 <p>Check the link for other venues around the country. Each venue has a different group of exhibitors and talks.</p>
<p>23 September – 1 October 2017 Shetland Wool Week Shetland</p> 	<p>See here for the link to a free pattern The official 2017 Shetland Wool Week 'Bousta Beanie' knitting pattern has been exclusively designed by Wool Week Patron Gudrun Johnston</p>

Congress Tarts

These are excellent for fundraising events and delicious with coffee or tea.

Pastry – shortcrust

400 g of your favourite pastry – either bought or homemade

Filling

85 g or 3 oz Castor Sugar

85 g or 3 oz Butter

85 g 3 oz Ground Almonds or ground rice

1 Egg

Jam (I used gooseberry and it worked well)

Almond Essence (If you replace ground almonds with ground rice)

Line tins with shortcrust pastry (as for mince pies)

Filling: Beat fat and sugar until fluffy, add egg, essence and 1 tblsp ground rice/ground almonds, stir then beat well then add rest of ground rice/ground almonds. Put a spoonful of jam in each tart and then add the almond mixture and smooth level. Add pastry strips in a cross on each or flaked or a whole almond.

Cook for 10 - 15 minutes at 190C depending on size.

Makes about 24 tarts.

Eds. These tarts are known by different names depending on which part of the country you are from. I always thought that they were Bakewell Tarts, but the [Bakewell Pudding](#) is subtly different. Even in Bakewell, there are two rival versions claiming to be the original recipe. In Cornwall, these tarts are Congress tarts, but in Gloucester they are Gloucester Tarts. A bit more research revealed that “The name is thought to date from the seventeenth century when, at the end of the Thirty Years War, a Congress was held in Osnabruck, Germany”. At this point in my research I gave up! Whatever you choose to call them they are delicious.

Julia

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